NATIONAL ENDOWMENT FOR THE ARTS NATIONAL HERITAGE FELLOWSHIPS 2004

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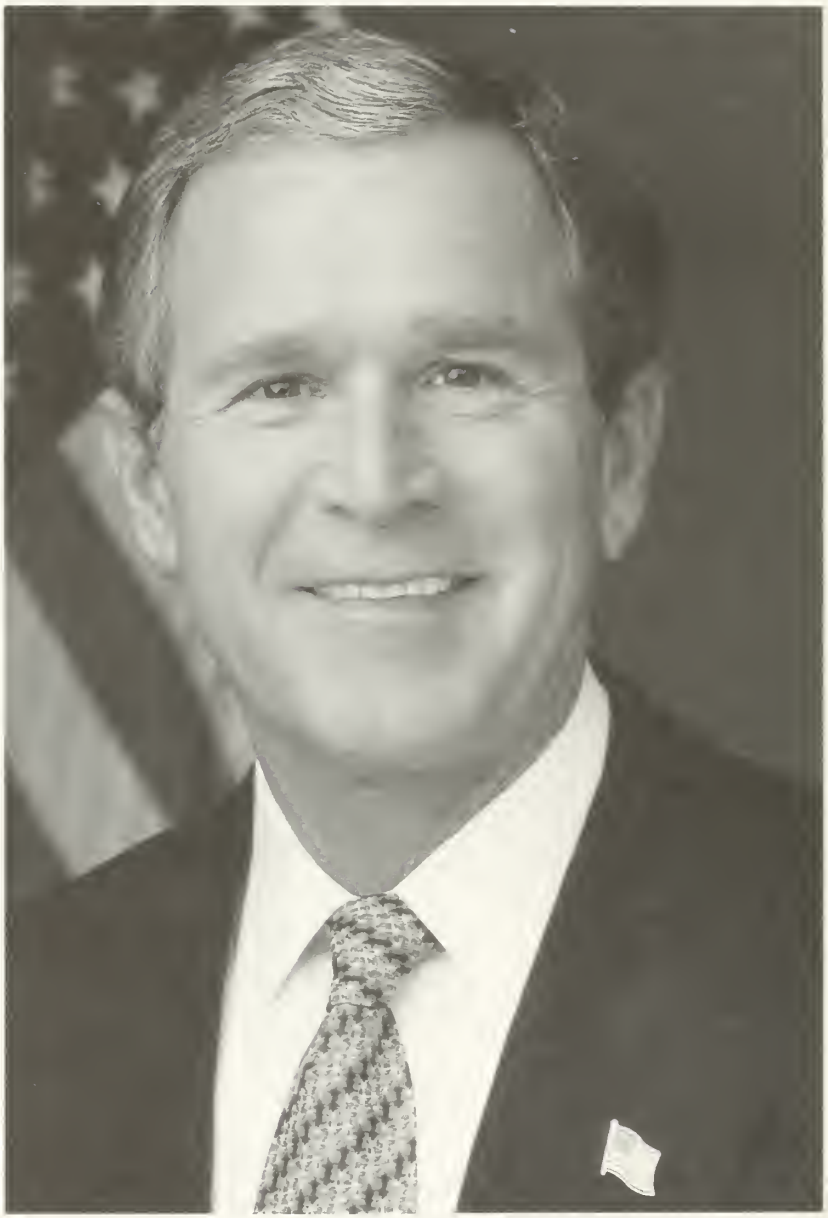


THE WHITE HOUSE

WASHINGTON

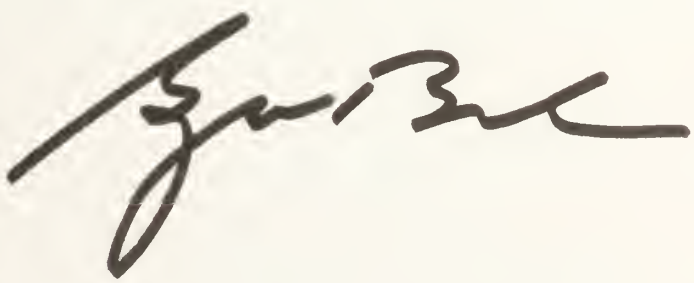
August 17, 2004

I send greetings to those gathered to recognize the 2004 National Endowment for the Arts National Heritage Fellows.

Since 1965, the NEA has celebrated artistic excellence and promoted the experiences and traditions that make our Nation strong. This fellowship program honors some of our country's most talented artists for their contributions to our society and their achievements in the folk and traditional arts.

I applaud the NEA and all those dedicated to supporting the arts in America. I also commend this year's award recipients for your commitment to strengthening our country's rich artistic heritage. Your efforts reflect the creative spirit in America and foster an appreciation for our history and culture.

Laura joins me in sending our best wishes.



MESSAGE FROM THE CHAIRMAN

Welcome to the events celebrating the 2004 National Endowment for the Arts National Heritage Fellowships. These fellowships constitute the highest honor the federal government bestows upon folk and traditional artists. The National Endowment for the Arts takes great pride in recognizing these master artists who demonstrate both artistic excellence and a lifetime of commitment to our nation's cultural well-being.

The NEA National Heritage Fellowship program, initiated in 1982, is one way our agency draws attention to the accomplishments of individual artists who are deeply embedded in the artistic life of their individual communities.

While many of the names of these artists might not be familiar to you, the significance of their work is illustrated through their life stories. I urge you to read their biographies to gain a true appreciation of their dedication and their mastery, much of it achieved without the benefit of broad public attention. These truly are exemplary artists who have lived lives of singular accomplishment.

Please join me in celebrating the 2004 National Endowment for the Arts National Heritage Fellows.

Dana Gioia
Chairman
National Endowment for the Arts

MESSAGE FROM THE DIRECTOR

In 2004 we mark the 23rd year of the National Endowment for the Arts National Heritage Fellowships. The process of selecting these fellows began in January when a panel of cultural specialists, as well as a layperson, considered more than 260 nominations. A list of proposed recipients was forwarded to the National Council on the Arts and subsequently these names were presented to the Chairman for final approval. We now take this opportunity to celebrate this distinguished cohort of artists.

The NEA National Heritage Fellowship program can be understood to have three dimensions – the personal, the political, and the public. First and foremost, these fellowships honor the recipients for their artistic excellence and their lifelong contributions to particular cultural traditions. Secondly, as a form of federal governmental recognition, this program acknowledges on behalf of all citizens the contributions that folk and traditional artists make to our nation's cultural wealth and health. Finally, through this celebratory concert and related media programs, these master artists are given a platform from which to reach a broader public audience.

We are happy that you have become part of this honoring process. Please join me in taking this opportunity to applaud the 2004 National Endowment for the Arts National Heritage Fellows.

Barry Bergey

Barry Bergey
Director, Folk & Traditional Arts
National Endowment for the Arts

SPECIAL GUEST

HOST

Sam Donaldson, a 37-year ABC News veteran, served two appointments as chief White House correspondent for ABC News from January 1998 to August 1999 and from 1977-1989, covering Presidents Carter, Reagan and Clinton. Mr. Donaldson also co-anchored, with Diane Sawyer, *PrimeTime Live* from August 1989, until it merged with *20/20* in 1999. Mr. Donaldson co-anchored the ABC News Sunday morning broadcast, *This Week With Sam Donaldson & Cokie Roberts* from December 1996 to September 2002. From October 2001 to May 2004 Mr. Donaldson hosted *The Sam Donaldson Show - Live In America*, a daily news/talk radio program broadcast on ABC News Radio affiliates across the country. In the three-hour show, Sam tackled the day's top stories and important issues – getting comment from newsmakers, engaging listener calls, and of course, inserting his own unique experience and opinion. Donaldson also hosted SamDonaldson@abcnews.com, the first regularly scheduled Internet Webcast produced by a television network.

In 1998, Mr. Donaldson received the Broadcaster of the Year award from the National Press Foundation. The Washington Journalism Review named him the Best Television White House correspondent in the Business in 1985 and the Best Television correspondent in the Business in 1986, 1987, 1988 and 1989. He has won many other awards among them four Emmy Awards and a George Foster Peabody Award.

MASTER OF

CEREMONIES

Nick Spitzer is the host of *American Routes*, the radio program from New Orleans devoted to the sources and symbols of blues and jazz, country and gospel, roots rock and soul, as well as related ethnic, regional, popular and classical styles of the music and musicians that define the American cultural landscape. *American Routes* is distributed by Public Radio International and heard locally on Washington's WAMU-FM. Recognized for an informed and witty style in presenting traditional artists and communities, Nick is also known for his cultural features on *All Things Considered*, documentary CD recordings, and PBS films. Spitzer served as the first Louisiana State Folklorist and then spent a decade at the Smithsonian—initially as senior folklife specialist and research associate and later as artistic director for the *Folk Masters* concert series produced in collaboration with Carnegie Hall and Wolf Trap.

THE BESS LOMAX HAWES

NATIONAL HERITAGE FELLOWSHIP

The Bess Lomax Hawes National Heritage Fellowship, this year awarded to Chum Ngek, honors "keepers of tradition" who through their efforts as organizers, educators, producers, cultural advocates or caretakers of skills and repertoires have had a major beneficial effect on the traditional arts of the United States. A member of the Lomax family of pioneering American folklorists, Bess Lomax Hawes has committed her life to the documentation and presentation of American folk artists. She has served as an educator both inside the classroom and beyond, and has nurtured the field of public folklore through her service at the National Endowment for the Arts. During her tenure as Director of the NEA Folk Arts Program (1977-1993) an infrastructure of state folklorists was put in place, statewide folk arts apprenticeship programs were initiated, and the National Heritage Fellowships were created. In 1993 she received the National Medal of Arts for her many contributions in assisting folk artists nationwide and in bringing folk artistry to the attention of the public.

CREDITS AND ACKNOWLEDGEMENTS

The National Endowment for the Arts would like to express its appreciation to the National Council for the Traditional Arts (NCTA) for its assistance in planning the 2004 National Heritage Fellowships events, which were managed for NCTA by Madeleine Remez. The NCTA is a private non-profit corporation founded in 1933 and dedicated to the presentation and documentation of folk and traditional arts in the United States. The National Heritage Fellowship nominations process is administered by Mark Puryear.

HERITAGE FELLOWSHIPS CONCERT
Director: Dennis Blackledge
Logistics Coordinator: Danna Boshak
Production Manager: Benita Hofstetter Koman
Lisner Auditorium: Eric Annis, Technical Director
Colin McGee, Assistant Technical Director
Lighting Designer: David Paige
Sound Design/Production: Pete Reiniger
Stage Manager: Valerie Bijur Carlson
Assistant Stage Manager: Elana Nightingale
Production Assistants: Maya Girgorovich-Barsky, Adam Natale, Bruno Falcon
Setting: Paul Falcon
Video Projection/Production: Kirby Whyte, Creative Video of Washington
Sign Language Interpreter: Hank Young
Radio Production: Mark Yacovone, WDUQ Pittsburgh
Location Producer: Alex van Oss
Recording: Aaron Lasko, Coupe Studios, Boulder
Riccardo Schulz, Pittsburgh Digital Recording and Editing
Program Notes: Cheryl Tobler, Barry Bergey, Madeleine Remez
Program Book Design: Scott Severson/Shelter Studios
Cover photo: Steve Bloom
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Tom Adams, Dennis Blackledge, Danna Boshak, Dudley Connell, Amy Grossmann, Rhonda Jenkins, Joshua Kohn, Julia Olin, Mark Puryear, Joanne Rasi, Madeleine Remez, Cheryl Tobler
Joseph T. Wilson, Executive Director

The National Endowment for the Arts and the NCTA would also like to acknowledge the invaluable assistance of the following individuals and institutions:

John Holum, Chairman of the Board, NCTA
The Honorable Cass Ballenger, United States House of Representatives
Lettie Holeman
Keybridge Marriott Hotel
Four Seasons Van and Travel
The House of Musical Traditions
The staff at Lisner Auditorium
Darrell Cummings

Cracker Barrel Old Country Store

Cracker Barrel Old Country Store, Inc. is the corporate sponsor for this year's National Heritage Fellowship events.

WAMU 88.5 FM

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ANJANI AMBEGAOKAR

NORTH INDIAN KATHAK DANCER
DIAMOND BAR, CA

Anjani Ambegaokar came to the United States in 1967 from her native India and she has arguably become the most revered performer, choreographer, and educator of Kathak dance in the nation. Kathak, a form of North Indian classical dance with a 4,000-year history, tells stories of ancient mythology, features fast-tempo barefoot rhythms using ankle bells, and incorporates distinctive, graceful hand gestures and facial expressions.

Ambegaokar's particular school of Kathak dance, the Jaipur style originating in Rajasthan, was the form represented at the court of the Maharajas and the emperors and is one of the most popular form of Kathak in India. She began her training in Kathak dance more than 50 years ago, studying with the great master teacher Guru Pandit Sundarlaljee Gangani in India. She also holds an M.A. degree in Kathak dance from the M.S. University of Baroda, India.

Ambegaokar's school in California, the Sundar Kala Kandra Dance School, has trained hundreds of dancers, while her company, Anjani's Kathak Dance of India, has performed around the world. As a choreographer, she has managed to build a reputation for maintaining the essential tenets of Kathak while expanding the repertoire, thus building an ever-increasing audience for her art. Ambegaokar trained her daughter, Amrapali, now the principal dancer of her company, who recently performed as the lead dancer in the Cirque du Soleil's touring production *Dralion*.

Ambegaokar has received choreography fellowships from the National Endowment for the Arts (a record five consecutive times for an Indian Kathak dancer), the California Arts Council choreography fellowship, and the James Irvine Foundation Dance Maker grant to mention a few. Highlights of her performances include the Hollywood Bowl Summer Festival, Ravinia Festival, Cerritos Center for the Performing Arts, Lincoln Center Out of Doors Festival, Los Angeles Festival, Kathak Festival, New Delhi, India. She was invited twice as a guest choreographer for the Cirque du Soleil *Dralion* production. She has also taught at universities, offering seminars such as the "Landscape of Mathematics," demonstrating how Kathak rhythms can be applied to understanding mathematical theories. Ambegaokar said, "I want to continue to develop myself as a complete artist, with open mind and deep-rooted tradition, to support my dreams of taking Kathak dance to new heights and making it accessible to all audiences in the United States and worldwide."

CARTER

CHARLES "CHUCK" T. CAMPBELL

GOSPEL STEEL GUITARIST
ROCHESTER, NY

Charles "Chuck" T. Campbell is known as a master of the sacred steel guitar tradition. Steel guitar music has been performed in the House of God for more than 60 years, providing the driving musical force for spirit-filled church services. In the late 1930s, brothers Troman and Willie Eason of Philadelphia, Pennsylvania, introduced the electric steel guitar into the House of God. Soon a number of churches began using the steel guitar to function as the central musical instrument of the religious service, easing the congregants through contemplative moments and propelling them to ecstatic celebration at other times. Only recently has this unique music been performed outside the church, reaching a broader public audience.

Charles Campbell, whose father is Bishop of a church in Rochester, New York, began playing steel guitar at age 11. His greatest contribution to the tradition occurred in the 1970s when he started to play the more modern sounding pedal-steel guitar. Although he was not the first in the House of God to play the pedal-steel, he was clearly the first to apply the technical advantages of the instrument to the musical tradition. The use of the pedal-steel's vocal qualities, such as elongated notes, nuanced bending of pitch, subtle vibrato, and rhythmic variation, allowed Campbell to become a musical sermonizer in his own right. Charles Campbell, along with his brothers Phil and Darick, and Phil's son Carlton, continue to play at House of God events, including the annual General Assembly in Nashville. In addition, they perform about 25 dates a year, largely at festival and concert venues around the country.

Today younger players such as Robert Randolph have taken the sacred steel sound into the secular world of arena concerts. Charles Campbell continues to teach the young and to pay tribute to his elders. At the same time, he continually looks for new ways to give the steel guitar a personal voice of celebration and praise. Folklorist Robert Stone of Florida who first brought this music to wider public attention, says of Campbell: "In ten years of researching and documenting the House of God steel guitar tradition I have had the good fortune to document several steel guitarists of a high degree of artistic excellence, but none more excellent than Chuck. His innovative work in integrating the pedal-steel guitar into the House of God tradition is an accomplishment without equal among his peers."

JOE DERRANE

IRISH-AMERICAN BUTTON ACCORDIONIST
RANDOLPH, MA

Forty-eight years ago, while a senior at Roxbury Mission High School in Massachusetts, Joe Derrane recorded eight 78 rpm discs with his two-row button accordion and produced some of America's most important Irish music. These recordings, made in the late 1940s, featured Derrane on the button accordion performing with a combination of ornamentation, rhythm, power, and polish that became legendary in the Irish-American community, as well as abroad. Joe went on to play piano accordion in ballroom dance bands, eventually performing a more eclectic repertoire.

Due to a long absence from playing the button accordion, most aficionados of Irish music assumed that he had passed away or was too old to play, especially considering the skill and maturity exhibited on those 1940s recordings. Thirty-five years after having given up the button accordion, though, Derrane returned to the stage at the 1994 Washington Irish Folk Festival at Wolf Trap, Virginia, performing precision-crafted Irish jigs, reels, and hornpipes with renewed energy and heartfelt conviction. His is the most impressive and important comeback in the history of Irish traditional music.

Joe Derrane was born in Boston in 1930, the oldest of three sons born to Patrick Derrane, who was from Inishmore in the Aran Islands, Galway, and the former Helen Galvin, who hailed from Roscommon. There was always music in the Derrane house in Roxbury, Massachusetts. Joe studied button accordion with Irish-born master Jerry O'Brien and learned tunes from the 78 rpm recordings of John J. Kimmel, the "Irish Dutchman." In the late 1940s and early 1950s, Joe played solo and in bands at popular Irish dance halls throughout the Boston area.

Derrane recorded 16 solo sides and ten duets with O'Brien in 1948 and 1949. The popularity of the Irish ballroom dance scene declined in the mid-1950s and Derrane looked for new musical opportunities. He eventually gave up the button accordion in favor of the more popular and profitable keyboard accordion. From the 1950s until 1989, when his last group disbanded, Derrane made his music on the piano accordion and electric keyboards. Joe Derrane did not even own a button accordion for 35 years.

Following his comeback he has recorded four CDs, appeared at numerous festivals in the U.S. and overseas, been inducted into the Comhaltas Ceoltoiri Eireann Hall of Fame, and performed for the President of the United States and the Irish Prime Minister at the White House. Without question, Joe Derrane ranks among the greatest Irish accordion players who ever lived, one of those few pivotal figures who took the instrument to an unprecedented height of virtuosity, vitality, and creativity while leaving an enduring imprint on the music as a whole.

IRL
Bertrand Gaillard

JERRY DOUGLAS

DOBRO GUITAR PLAYER
NASHVILLE, TN

Jerry Douglas, widely recognized as the greatest innovator on the resophonic guitar, or dobro, in the last 40 years, has been described as the Jimi Hendrix and the Charlie Parker of acoustic music. *The New York Times* has called him "dobro's matchless contemporary master." Though he got his start in bluegrass, he has made an impact in fields ranging from rock and roll to jazz, from blues to Celtic, from mainstream country to contemporary classical. Today, having performed on well over 1,000 recordings, he can be heard playing with musicians as diverse as Stephane Grapelli, James Taylor, Ray Charles, Bela Fleck, Phish, and Yo-Yo Ma. His recording with *mohan vina* player Vishna Mohan Bhatt has given him a following of dobro players in India. He has even written an opera that has been performed in Italy, a futuristic tragedy called *Quando Dobros ha Assunto la Direzione del Mondo.*

Jerry Douglas was born in Warren, Ohio. His father, John, was a steelworker who played bluegrass on the side. John took his young son to a Flatt & Scruggs concert in 1963 and Jerry was so entranced by the sound of Uncle Josh Graves playing the dobro that he embarked on a lifelong commitment to the instrument. The dobro, an acoustic guitar with a metal resonator that is played with a slide, was invented by the San Diego-based Dopera brothers in the 1920s. Inspired by the turn-of-the-century Hawaiian steel guitar fad, the dobro made its way through the vaudeville circuits and eventually was adopted by blues and bluegrass musicians.

Douglas joined the pioneering newgrass band The Country Gentlemen in 1973. The following year he became a member of J.D. Crowe & the New South. It was during this time that the rich tone of his playing and his lightning-fast style earned him his nickname "Flux." He won his first Grammy for Best Country Instrumental for the 1983 track "Fireball," and by the 1980s he was the number one dobro artist on Nashville recording sessions.

Recently, Jerry Douglas has come to broader public attention as a result of his collaboration with T-Bone Burnett on the soundtrack for *O Brother, Where Art Thou?* He assisted in putting together the recording artists for the soundtrack of the Coen Brothers movie, and he appeared on screen performing on "I Am a Man of Constant Sorrow" with the Soggy Bottom Boys. Since 1998, he has toured regularly with Alison Krauss & Union Station.

Australian music critic Tom Grill has said of Douglas: "He may have peers in the future, but at the moment he stands alone on a musical pinnacle he created, eager for good resophonic company, but still quite alone after more than twenty years of touring and backstage teaching." Even with his growing collection of Grammy awards and "Best of" honors, it is clear that there is still more to come in the career of Jerry Douglas.

GERALD "SUBIYAY" MILLER

SKOKOMISH TRADITION BEARER,
CARVER, BASKET MAKER
SHELTON, WA

Gerald Bruce Miller, known as "Subiyay" in the Skokomish tribal language, has dedicated his life to learning and passing along the knowledge and artistic skills of his elders. Members of the Skokomish Tribe are descendants of the Twana people whose traditional territory includes the Hood Canal drainage basin, an area rich in resources and relatively isolated from the main part of Puget Sound of Washington State. Miller was born in 1944, the youngest of 15 children. In 1967, he was drafted into the U.S. Army and served two tours in Vietnam, receiving the Army Medal of Commendation.

Miller's first-hand apprenticeship to a wide array of Skokomish teachers resulted in his being appointed the tribe's cultural and educational director in 1971. He has a repertoire of more than 120 Skokomish tribal stories, many of which take days to tell. These stories and songs are involved with ceremonies, rituals, and activities that are critical to the continuity of Skokomish cultural traditions. He perfected Skokomish basketry, weaving, cedar mat making, and a dozen other crafts. He has also learned the origin stories for these art forms.

Miller founded the Twana Dance Group at Skokomish in 1974. For 30 years, the Twana Dancers have performed for thousands of people throughout the Northwest and have been recognized nationally for their contributions to Native American music and dance. It has been through Miller's dedication and guidance that the First Salmon Ceremony, the First Elk Ceremony, the Naming Ceremony, the Coming of Age Ceremony, and winter ceremonials have been returned to his people, ceremonies that once had been banned by U.S. government agents and missionaries.

In 1986, Miller developed a substance abuse program for the Skokomish Tribe based on Skokomish and Salish legends that he adapted to address alcohol and other drug problems, a program praised by the National Indian Education Associate and adopted by other tribes. He also has created an herbal and medicinal garden that has captured the attention and praise of ethnobotanists throughout the United States. Miller has compiled and illustrated 12 books based on his family's stories. In 2002, he received an Award of Excellence from Northwest Regional Public Television for a video on cultural traditions of the Twana people. Miller continues to teach students, now with the assistance of many of his students who have become master artists in their own right.

Photo: Larry Titak

MILAN OPACICH

INSTRUMENT MAKER
SCHERERVILLE, IN

Milan Opacich, born to a Croatian mother and a Serbian father from former Yugoslavia, grew up in the Calumet region of Indiana, home to South Slavic workers in the steel industry. Opacich became interested in string music at the age of four, his father eventually making him his first *tamburitza* instrument out of plywood and rubber bands. Tamburitza is a century-old string ensemble tradition from the Serbo-Croatian region featuring a variety of instruments ranging in pitch from soprano (*prima*) and alto (*brac*) to cello and bass (*berda*). By the time he was fourteen, Opacich was playing country music with other members of mill-working families.

At the age of 18, he was lured back to playing tamburitza music by returning WWII vets who wanted to form a local band and needed a rhythm player. After he realized that few people could make this complex variety of instruments, Opacich applied his skills as a tool and die maker to the construction of quality tamburitza instruments.

In 1958, after the steel industry began to decline, he joined the Gary Fire Department and set up a small workshop in the basement of the firehouse in order to carry on his instrument making during down times. When he was learning how to make the instruments, none of the living luthiers would share information or offer encouragement. He remembered those frustrating days and vowed to aid anyone who came to him for help. Opacich states, "It is my hope that this traditional art will continue on with the next generation, especially our tamburitzas."

Today he is recognized as this nation's premiere tamburitza maker. Incorporating ornamental mother-of-pearl inlay and intricate carving, his instruments are sought after for their visual and musical quality. Convinced of the wisdom of the older makers, Opacich has continued in their footsteps, working to remain true to the craftsmanship and quality that made their work great. He says, "I continue to use the best wood I can obtain—the traditional inlays, the tedious purfling binding, nickel frets, ebony fret boards, mother-of-pearl inlays, superior finishes and custom made cases. I do not sacrifice quality or tradition." He is also well known for his repair work, having worked on instruments from such renowned artists as Roy Acuff and Chet Atkins.

Opacich's instruments have been exhibited at both the Renwick Gallery of the Smithsonian Institution and at the Roy Acuff Museum. In 2002, he was named to the Tamburitza Association of America Hall of Fame. Opacich has worked tirelessly to keep the musical tradition of the tamburitza alive in the region not only through his instrument making but also through performing with The Drina Tamburitza Orchestra.

Opacich has always found the time to assist and encourage young musicians. At an age when most people have long since retired to the comfortable confines of their favorite easy chair, he continues to perform, to teach, and to make musical instruments at an astounding pace.

ELISEO AND PAULA RODRIGUEZ

STRAW APPLIQUÉ ARTISTS
SANTA FE, NM

For more than 60 years, Eliseo and Paula Rodriguez have been perfecting the art of straw appliqué, a Hispanic art form that flourished in New Mexico in the 18th and 19th centuries, yet had all but died out by the 20th century. Found in the villages of northern New Mexico, straw appliqué was used to emulate gold leaf in the decoration of crosses and *retablos* (religious screens) found in the churches. Sometimes referred to as "poor man's gilding," the straw appliqué would reflect candlelight in churches and chapels not unlike gold.

As a teenager, Eliseo received a scholarship to the Santa Fe Arts School where he was the first "Spanish American" to receive formal training at this facility. After marrying Paula, Eliseo made his living as a woodworker and as a painter. During the 1930s, while working for the Works Progress Administration's Federal Arts Project, Eliseo learned the rapidly disappearing tradition of straw appliqué. By the 1950s, Eliseo and his wife, Paula, who he also taught, were the last remaining practitioners of the difficult and beautiful art form of straw appliqué in New Mexico.

In the 1970s, a conservator at the Museum of International Folk Art discovered their work and encouraged them to show their pieces in the Spanish Colonial Arts Society's Spanish Market and they have been exhibiting their craft ever since. They create their own patterns by applying straw to wooden crosses and other non-traditional canvasses. They then expanded upon traditional geometric designs and developed narrative scenes. The results of their innovation are exquisitely detailed works, some of which can be seen in the public collections of the Museum of International Folk Art, the Museum of American History, and the Spanish Colonial Arts Society. Over the past 30 years, Paula and Eliseo have received numerous awards at the Spanish Market held annually in Santa Fe, among them the coveted Master's Award, one Grand Prize, numerous First Prizes, Purchase Awards, and the Governor's Award for Excellence in the Arts.

The Rodriguezes have passed on this traditional art form to many others, including their children and grandchildren, all of whom have won prizes in the Spanish Market. There are now more than 25 practitioners of Hispanic straw appliqué art in New Mexico. Former students of theirs, now award-winning artists in their own right, teach straw appliqué in the public schools as part of the Youth Outreach Program of the Spanish Colonial Arts Society.

Without the hard work and perseverance of Eliseo and Paula, this art form would likely have disappeared from the fabric of Hispanic New Mexican culture. One writer has said of their inspired works, "...true spirit doesn't give figurative speeches. It sings in golden figures."

KOKO TAYLOR

BLUES MUSICIAN
CHICAGO, IL

Often called the "Queen of the Blues," Koko Taylor (née Cora Walton) was born 75 years ago in a sharecropper's cabin at the edge of a cotton plantation in southwestern Tennessee. Along with her five brothers and sisters, Taylor developed a love for music from a mixture of songs she heard in church and recordings she heard on B.B. King's daily radio show beaming in from Memphis. Having been encouraged earlier by her father to perform only gospel music, Koko, an orphan by age 11, and her siblings would sneak out and play the blues on homemade instruments, including a guitar made with baling wire and a fife fashioned from a corncob.

When she was eighteen, Koko (given that name as a child due to her love of chocolate) moved with her soon-to-be husband Robert "Pop" Taylor to Chicago. It was not long before she was sitting in with legendary blues musicians in Chicago's lively club scene. In 1962, Willie Dixon recognized her talent and procured for her a Chess recording contract. She recorded the million-selling hit "Wang Dang Doodle" in 1965. "There are many kings of the blues," said the *Boston Globe*, "but only one queen. Koko's voice is still capable of pinning a listener to a back wall."

Taylor has collaborated and recorded with some of the biggest names in the music industry, including B.B. King, Kevin Wayne Shepherd, Muddy Waters, Junior Wells, Howlin' Wolf, Buddy Guy, Robert Plant, and Jimmy Page. *Rolling Stone* has aptly called her "the great female blues singer of her generation."

Her vocal power and stage presence, drawing on such forbears as Bessie Smith, Sippie Wallace, and Alberta Hunter, have carried her through four decades of recording and live performance. Taylor has received just about every award the blues world has to offer. She has received 19 W.C. Handy Awards, more than any other female blues artist, and six of her last seven Alligator albums have been nominated for Grammy Awards, adding to her previous total of 19 Grammy nominations. In 1993, Chicago Mayor Richard A. Daley honored Taylor with a "Legend of the Year Award" and declared "Koko Taylor Day" throughout Chicago. The Blues Foundation bestowed a Lifetime Achievement Award on her in 1999. In 1998, *Chicago Magazine* named her "Chicagoan of the Year," and in 1999, Taylor was inducted into the Blues Foundation's Blues Hall of Fame.

Taylor has taken her music from the tiny clubs on the South Side of Chicago to giant festivals around the world. Through good times and personal hardships, Koko Taylor has remained a major force in the blues—the preeminent blues woman in the world. As Taylor says, "Blues is my life. It's a true feeling that comes from the heart, not something that just comes out of my mouth. Blues is what I love, and blues is what I always do."

YUQIN WANG & ZHENGLI XU

CHINESE ROD PUPPETEERS
PORTLAND, OR

For more than 2,500 years, master puppeteers in China have entertained and instructed audiences young and old with their strikingly lifelike rod puppets. The traditional puppet stories, which feature both animals and humans, often include social or moral lessons about kindness, hard work, bravery, and patience, much like Aesop's fables. Other tales, for instance the popular "clever monkey" stories, have similarities to trickster tales told all around the world.

Before coming to America, Yuqin Wang and her husband and fellow performer, Zhengli "Rocky" Xu, were both leading puppeteers with the famous Beijing Puppet Theater. Wang's training began in the Beijing Opera School when she was ten years old and when she was 19, the government decided to transfer her to the Puppet Theater. At first, because she was accustomed to performing on stage, working behind the puppeteers' curtain frustrated her. Soon, however, she came to appreciate the expressiveness of the puppets, and their ability to express both the real and the fantastic. Wang brought new excitement to the puppetry by weaving in traditional opera techniques, and her artistry earned her numerous awards during her 30-year career in China.

Zhengli Xu started to study puppetry in second grade. By age 15, his talents earned him a spot in the Beijing troupe as a puppeteer and puppet maker. At that time, in 1960, the troupe was allowed to perform only stories that had been approved by the communist government. On his own, Xu traveled to villages where he learned the traditional puppet plays and studied different puppet-making styles. Over time, the Beijing troupe was allowed to add some of his new stories to their repertoire, and Xu became widely respected as a director of puppet shows.

In China, puppetry is a respected art form that can be dated back to 581 B.C. The puppets, which can weigh up to ten pounds and stand two or three feet tall, are capable of subtle and highly realistic movement. Each is mounted on a central rod that allows the puppet to be held high above the puppeteer, with thinner rods allowing the master to manipulate the character's limbs. Puppet makers in China often spend time watching animals in their natural habitat or in the zoo to be certain that they understand the animal and its movements completely before building a puppet. "To perform with grace is one thing," says Yuqin Wang, "but for the puppet to dance with grace, when it is actually your own energy transferred into the puppet, this is the highest stage."

When Wang and Xu came to Oregon in 1996 they founded their own puppetry troupe. In their first year, they were invited performers at the Atlanta Summer Olympics, and over the past eight years they have shared the beauty and excitement of Chinese rod puppetry with audiences throughout the country. In addition they, with their daughter Brenda, take their puppet performances to schools in the Portland area, and they teach in the Oregon traditional arts apprenticeship program. Yuqin Wang and Zhengli Xu are truly master performers and teachers of one of the world's oldest folk theater traditions.

CHUM NGEK

CAMBODIAN MUSICIAN AND TEACHER
GAITHERSBURG, MD

Chum Ngek is the recipient of the Bess Lomax Hawes Fellowship, an award named after the former Director of the Folk Arts Program and the person who initiated the NEA National Heritage Fellowships. This fellowship, limited to one recipient, is intended to recognize individuals who are significant teachers, lifetime advocates, or carriers of unique and important artistic repertoires.

Born in Battambang Province, Cambodia, Chum Ngek by the age of ten began learning the repertoire of the major Khmer musical genres, spanning classical and folk traditions. He became known as a master player of the *roneat*, a 21-keyed xylophone. In addition, he learned the music of the *kong* (gongs), *khimm* (hammered dulcimer), *sampho* (two-faced drum), and *tror* (bowed fiddle). His early interest in learning the traditional music of his country would eventually be a key point in its survival.

The Cambodian artistic community was decimated during the Pol Pot/ Khmer Rouge period from 1975 to 1979. By some estimates, as much as 90 percent of the Cambodian artistic community perished while under the brutal rule of the Khmer Rouge. At one point Mr. Chum's life was spared when a guard at one of the camps remembered his beautiful flute playing. Chum was one of a small group of musicians able to escape to the refugee camps in Thailand. His repertoire was so vast that many people were asking him to teach, and at age 18, while at the Khai I Dang refugee camp in Thailand, he was recognized as a *krou* (master teacher). There, he taught regularly at orphanages, including one sponsored by Save the Children. In 1981, he moved to a refugee camp in Indonesia where he continued his teaching and performance activities.

In 1982, Chum Ngek resettled in the United States, coming to the Washington, DC area, where he became a focal point for the instruction and performance of Cambodian music, working closely with other Cambodian music scholars and performers. The Cambodian-American community is particularly dedicated to its artistic heritage, largely through the efforts of Cambodian American Heritage and the Cambodian Buddhist Society, both of which have Chum Ngek as a resident instructor and performer.

As a key source for Cambodian music in the United States, and as the bearer of an endangered tradition, he is often a consultant for Cambodian music groups, and he provides guidance about appropriate repertoire and style for ceremonial and celebratory events. In the face of grave misfortune, personal loss and tragedy, Master Chum Ngek has risen above great obstacles to preserve his country's musical tradition and pass it along to the public and future generations of students.

NEA NATIONAL HERITAGE FELLOWSHIP

AWARDEES

1982-2003

1982

Dewey Balfa *
Cajun Fiddler
Basile, LA

Joe Heaney *
Irish Singer
Brooklyn, NY

Tommy Jarrell *
Appalachian Fiddler
Mt. Airy, NC

Bessie Jones *
Georgia Sea Island Singer
Brunswick, GA

George López *
Santos Woodcarver
Cordova, NM

Brownie McGhee *
Blues Guitarist/Singer
Oakland, CA

Hugh McGraw
Shape Note Singer
Bremen, GA

Lydia Mendoza
Mexican-American Singer
Houston, TX

Bill Monroe *
Bluegrass Musician
Nashville, TN

Elijah Pierce *
Carver/Painter
Columbus, OH

Adam Popovich *
Tamburitza Musician
Dolton, IL

Georgeann Robinson *
Osage Ribbonworker
Bartlesville, OK

Duff Severe
Western Saddlemaker
Pendleton, OR

Philip Simmons
Ornamental Ironworker
Charleston, SC

Sanders "Sonny" Terry *
Blues Harmonica Player/Singer
Holliswood, NY

1983

Sister Mildred Barker *
Shaker Singer
Poland Springs, ME

Rafael Cepeda *
Bomba Musician/Dancer
Santurce, PR

Ray Hicks*
Appalachian Storyteller
Banner Elk, NC

Stanley Hicks *
Appalachian
Musician/Storyteller/
Instrument Maker
Vilas, NC

John Lee Hooker *
Blues Guitarist/Singer
San Carlos, CA

Mike Manteo *
Sicilian Marionettist
Staten Island, NY

Narciso Martínez *
Conjunto
Accordionist/Composer
San Benito, TX

Lanier Meaders *
Potter
Cleveland, GA

Almeda Riddle *
Ballad Singer
Greers Ferry, AR

Simon St. Pierre
French-American Fiddler
Smyrna Mills, ME

Joe Shannon
Irish Piper
Chicago, IL

Alex Stewart *
Cooper/Woodworker
Sneedville, TN

Ada Thomas *
Chitimacha Basketmaker
Charenton, LA

Lucinda Toomer *
African-American Quilter
Columbus, GA

Lem Ward *
Decoy Carver/Painter
Crisfield, MD

Dewey Williams *
Shape Note Singer
Ozark, AL

1984

Clifton Chenier *
Zydeco Accordionist
Lafayette, LA

Bertha Cook *
Knotted Bedspread Maker
Boone, NC

Joseph Cormier
Cape Breton Violinist
Waltham, MA

Elizabeth Cotten *
African-American
Singer/Songwriter
Syracuse, NY

Burlon Craig *
Potter
Vale, NC

Albert Fahlbusch
Hammered Dulcimer
Maker/Player
Scottsbluff, NE

Janie Hunter *
African-American
Singer/Storyteller
Johns Island, SC

Mary Jane Manigault
African-American Seagrass
Basketmaker
Mt Pleasant, SC

Genevieve Mougin *
Lebanese-American Lacemaker
Bettendorf, IA

Martin Mulvihill *
Irish-American Fiddler
Bronx, NY

Howard "Sandman" Sims*
Tap Dancer
New York, NY

Ralph Stanley
Appalachian Banjo
Player/Singer
Coeburn, VA

Margaret Tafoya *
Santa Clara Pueblo Potter
Espanola, NM

Dave Tarras *
Klezmer Clarinetist
Brooklyn, NY

Paul Tiulana *
Inupiaq Eskimo
Maskmaker/Dancer/Singer
Anchorage, AK

Cleofes Vigil *
Hispanic Storyteller/Singer
San Cristobal, NM

Emily Kau'i Zuttermeister *
Hula Master
Kaneohe, HI

1985

Eppie Archuleta
Hispanic Weaver
San Luis Valley, CO

Periklis Halkias
Greek Clarinetist
Astoria, NY

Jimmy Jausoro
Basque Accordionist
Boise, ID

Meali'i Kalama *
Hawaiian Quilter
Honolulu, HI

Lily May Ledford *
Appalachian Musician/Singer
Lexington, KY

Leif Melgaard *
Norwegian-American
Woodcarver
Minneapolis, MN

Bua Xou Mua
Hmong Musician
Portland, OR

Julio Negrón-Rivera
Puerto Rican Instrument Maker
Morovis, PR

Alice New Holy Blue Legs
Lakota Sioux Quill Artist
Oglala, SD

Glenn Ohrlin
Cowboy
Singer/Storyteller/Illustrator
Mountain View, AR

Henry Townsend
Blues Musician/Songwriter
St. Louis, MO

Horace "Spoons" Williams *
Percussionist/Poet
Philadelphia, PA

1986

Alfonse "Bois Sec" Ardoin
Creole Accordionist
Eunice, LA

Earnest Bennett *
Anglo-American Woodcarver
Indianapolis, IN

Helen Cordero *
Pueblo Potter
Cochiti Pueblo, NM

Sonia Domsch
Czech-American Bobbin
Lacemaker
Atwood, KS

Canray Fontenot *
Creole Fiddler
Welsh, LA

John Jackson *
African-American
Singer/Guitarist
Fairfax Station, VA

Peou Khatna *
Cambodian Court
Dancer/Choreographer
Silver Spring, MD

Valerio Longoria *
Mexican-American Accordionist
San Antonio, TX

Joyce Doc Tate Nevaquaya *
Comanche Flutist
Apache, OK

Luis Ortega *
Hispanic-American
Rawhide Worker
Paradise, CA

Ola Belle Reed*
Appalachian Banjo
Picker/Singer
Rising Sun, MD

Jenny Thlunaut *
Tlingit Chilkat Blanketweaver
Haines, AK

Nimrod Workman *
Appalachian Ballad Singer
Mascot, TN/Chattaroy, WV

1987

Juan Alindato
Carnival Maskmaker
Ponce, PR

Louis Bashell
Slovenian Polka Accordionist
Greenfield, WI

Genoveva Castellanoz
Mexican-American
Corona Maker
Nyssa, OR

Thomas Edison "Brownie" Ford*
Anglo-Comanche Cowboy
Singer/Storyteller
Hebert, LA

Kansuma Fujima
Japanese-American Dancer
Los Angeles, CA

Claude Joseph Johnson *
African-American Religious
Singer/Orator
Atlanta, GA

Raymond Kane
Hawaiian Slack-Key
Guitarist/Singer
Wai'anae, HI

Wade Mainer
Appalachian Banjo
Picker/Singer
Flint, MI

Sylvester McIntosh
Crucian Singer/Bandleader
St. Croix, VI

Allison "Tootie" Montana
Mardi Gras Chief/
Costume Maker
New Orleans, LA

Alex Moore, Sr. *
Blues Pianist
Dallas, TX

Emilio * and Senaida Romero *
Hispanic-American
Craftsworkers in Tin
Embroidery
Santa Fe, NM

Newton Washburn
Split Ash Basketmaker
Littleton, NH

1988

Pedro Ayala *
Mexican-American Accordionist
Donna, TX

Kepka Belton
Czech-American Egg Painter
Ellsworth, KS

Amber Densmore *
Quilter/Needleworker
Chelsea, VT

Michael Flatley
Irish-American Stepdancer
Palos Park, IL

Sister Rosalia Haberl *
German-American Bobbin
Lacemaker
Hankinson, ND

John Dee Holeman
African-American
Dancer/Musician/Singer
Durham, NC

Albert "Sunnyland Slim"
Luandrew *
African-American Blues
Pianist/Singer
Chicago, IL

Yang Fang Nhu
Hmong Weaver/Embroiderer
Detroit, MI

Kenny Sidle
Anglo-American Fiddler
Newark, OH

Willie Mae Ford Smith *
African-American Gospel Singer
St. Louis, MO

Clyde "Kindy" Sproat
Hawaiian Cowboy
Singer/Ukulele Player
Kapa'au, HI

Arthel "Doc" Watson
Appalachian Guitarist/Singer
Deep Gap, NC

1989

John Cephas
Piedmont Blues Guitarist/Singer
Woodford, VA

Fairfield Four
African-American Gospel
Singers
Nashville, TN

José Gutiérrez
Mexican Jarocho
Musician/Singer
Norwalk, CA

Richard Avedis Hagopian
Armenian Oud Player
Visalia, CA

Christy Hengel
German-American
Concertina Maker
New Ulm, MN

Vanessa Paukeigope Jennings
Kiowa Regalia Maker
Anadarko, OK

Ilias Kementzides
Pontic Greek Lyra Player
Norwalk, CT

Ethel Kvalheim
Norwegian Rosemaler
Stoughton, WI

Mabel E. Murphy *
Anglo-American Quilter
Fulton, MO

LaVaughn E. Robinson
Tap Dancer
Philadelphia, PA

Earl Scruggs
Bluegrass Banjo Player
Madison, TN

Harry V. Shourds
Wildfowl Decoy Carver
Seaville, NJ

Chesley Goseyun Wilson
Apache Fiddle Maker
Tucson, AZ

1990

Howard Armstrong*
African-American String Band
Musician
Detroit, MI

Em Bun
Cambodian Silk Weaver
Harrisburg, PA

Natividad Cano
Mexican-American Mariachi
Musician
Monterey Park, CA

Giuseppe and Raffaela
DeFranco
Southern Italian Musicians
and Dancers
Belleville, NJ

Maude Kegg *
Ojibwe Tradition Bearer
Onamie, MN

Kevin Locke
Lakota Flute
Player/Singer/Dancer/Storyteller
Mobridge, SD

Marie McDonald
Hawaiian Lei Maker
Kamuela, HI

Wallace McRae
Cowboy Poet
Forsyth, MT

Art Moilanen
Finnish Accordionist
Mass City, MI

Emilio Rosado *
Woodcarver
Utuado, PR

Robert Spicer *
Flatfoot Dancer
Dickson, TN

Douglas Wallin *
Appalachian Ballad Singer
Marshall, NC

1991

Etta Baker
African-American Guitarist
Morgantown, NC

George Blake
Hupa-Yurok
Native American Craftsman
Hoopa, CA

Jack Coen
Irish-American Flautist
Bronx, NY

Rose Frank *
Nez Perce Cornhusk Weaver
Lapwai, ID

Eduardo "Lalo" Guerrero
Mexican-American
Singer/Guitarist/Composer
Cathedral City, CA

Khamvong Insixiengmai
Laotian Singer
Fresno, CA

Don King
Western Saddlemaker
Sheridan, WY

Riley "B.B." King
Blues Guitarist/Singer
Itta Bena, MS/Las Vegas, NV

Esther Littlefieleld
Tlingit Regalia Maker
Sitka, AK

Seisho "Harry" Nakasone
Okinawan-American Musician
Honolulu, HI

Irvan Perez
Isleno (Canary Islands) Singer
Poydras, LA

Morgan Sexton *
Appalachian Banjo
Player/Singer
Linefork, KY

Nikitas Tsimouris *
Greek-American Bagpipe Player
Tarpon Springs, FL

Gussie Wells *
African-American Quilter
Oakland, CA

Arbie Williams*
African-American Quilter
Oakland, CA

Melvin Wine*
Appalachian Fiddler
Copen, WV

1992

Francisco Aguabella
Afro-Cuban Drummer
Manhattan Beach, CA

Jerry Brown
Southern Stoneware Tradition
Potter
Hamilton, AL

Walker Calhoun
Cherokee
Musician/Dancer/Teacher
Cherokee, NC

Clyde Davenport
Appalachian Fiddler
Monticello, KY

Belle Deacon *
Athabascan Basketmaker
Grayling, AK

Nora Ezell
African-American Quilter
Eutaw, AL

Gerald R. Hawpetoss
Menominee/Potowatomi
Regalia Maker
Milwaukee, WI

Fatima Kuinova
Bukharan Jewish Singer
Rego Park, NY

John Yoshio Naka*
Bonsai Sculptor
Los Angeles, CA

Ng Sheung-Chi
Chinese Toissan muk'yu
Folk Singer
New York, NY

Marc Savoy
Cajun Accordion
Maker/Musician
Eunice, LA

Othar Turner*
African-American Fife Player
Senatobia, MS

Tanjore Viswanathan*
South Indian Flute Master
Middletown, CT

1993

Santiago Almeida *
Conjunto Musician
Sunnyside, WA

Kenny Baker
Bluegrass Fiddler
Cottontown, TN

Inez Catalon *
French Creole Singer
Kaplan, LA

Nicholas * & Elena Charles
Yupik Woodcarver/Maskmaker/
Skinsewer
Bethel, AK

Charles Hankins*
Boatbuilder
Lavallette, NJ

Nalani Kanaka'ole & Pualani
Kanaka'ole Kanahele
Hula Masters
Hilo, HI

Everett Kapayou
Mesquakie Singer
Tama, IA

McIntosh County Shouters
African-American
Spiritual/Shout Performers
Townsend, GA

Elmer Miller *
Bit & Spur Maker/Silversmith
Nampa, ID

Jack Owens *
Blues Singer/Guitarist
Bentonia, MS

Mone & Vanxay
Saenphimmachak
Laotian Weavers/
Needleworkers/Loommakers
St. Louis, MO

Liang-xing Tang
Chinese-American Pipa
(lute) Player
Bayside, NY

1994

Liz Carroll
Irish-American Fiddler
Chicago, IL

Clarence Fountain &
The Blind Boys
African-American
Gospel Singers
Atlanta, GA

Mary Mitchell Gabriel*
Passamaquoddy Basketmaker
Princeton, ME

Johnny Gimble
Western Swing Fiddler
Dripping Springs, TX

Frances Varos Graves *
Hispanic-American Colcha
Embroiderer
Ranchos de Taos, NM

Violet Hilbert
Skagit Storyteller
Seattle, WA

Sosei Shizuye Matsumoto
Japanese Tea Ceremony Master
Los Angeles, CA

D.L. Menard
Cajun Musician/Songwriter
Erath, LA

Simon Shaheen
Arab-American Oud Player
Brooklyn, NY

Lily Vorperian
Armenian Marash-Style
Embroiderer
Glendale, CA

Elder Roma Wilson
African-American
Harmonica Player
Blue Springs, MS

1995

Bao Mo-Li
Chinese-American
Jing Erhu Player
Flushing, NY

Mary Holiday Black
Navajo Basketweaver
Mexican Hat, UT

Lyman Enloe *
Old-Time Fiddler
Lees Summit, MO

Donny Golden
Irish-American Stepdancer
Brooklyn, NY

Wayne Henderson
Appalachian Luthier/Musician
Mouth of Wilson, VA

Bea Ellis Hensley
Blacksmith
Spruce Pine, NC

Nathan Jackson
Tlingit Woodcarver/
Metalsmith/Dancer
Ketchikan, AK

Danongan Kalanduyan
Filipino-American
Kulintang Musician
San Francisco, CA

Robert Jr. Lockwood
Delta Blues Guitarist/Singer
Cleveland, OH

Israel "Cachao" López
Afro-Cuban
Bassist/Composer/Bandleader
Miami, FL

Nellie Star Boy Menard *
Lakota Sioux Quiltmaker
Rosebud, SD

Buck Ramsey *
Cowboy Poet/Singer
Amarillo, TX

1996

Obo Addy
Ghanian-American Drummer
Portland, OR

Betty Pisio Christenson
Ukranian-American Egg
Decoration
Suring, WI

Paul Dahlin
Swedish-American Fiddler
Minneapolis, MN

Juan Gutiérrez
Puerto Rican Drummer
New York, NY

Solomon & Richard Ho'opi'i
Hawaiian Falsetto
Singers/Musicians
Pukalani and Wailuku, HI

Will Keys
Appalachian Banjo Player
Gray, TN

Joaquin "Jack" Lujan
Chamorro Blacksmith
Barrigada, GU

Eva McAdams
Shoshone Regalia Maker
Fort Washakie, WY

John Mealing &
Cornelius Wright, Jr *
African-American Railroad Work
Song Singers
Birmingham, AL

Vernon Owens
Stoneware Potter
Seagrove, NC

Dolly Spencer
Inupiat Dollmaker
Homer, AK

1997

Edward Babb
Shout Gospel Trombonist &
Band Leader
Jamaica, NY

Charles Brown *
Blues Pianist & Composer
Berkeley, CA

Gladys LeBlanc Clark
Cajun Spinner & Weaver
Duson, LA

Georgia Harris *
Catawba Potter
Atlanta, GA

Wen-yi Hua
Chinese Kunqu Opera Singer
Arcadia, CA

Ali Akbar Khan
Sarod Player & Raga Composer
San Anselmo, CA

Ramón José López
Santero & Metalsmith
Santa Fe, NM

Jim* & Jesse McReynolds
Bluegrass Musicians
Gallatin, TN

Phong Nguyen
Vietnamese Musician/Scholar
Kent, OH

Hystercine Rankin
African-American Quilter
Lorman, MS

Francis Whitaker *
Blacksmith/Ornamental
Ironworker
Carbondale, CO

1998

Apsara Dancers
Cambodian Dancers
and Musicians
Reston, VA &
Fort Washington, MD

Eddie Blazonczyk
Polish-American Polka
Musician/Bandleader
Bridgeview, IL

Dale Calhoun
Boatbuilder
Tiptonville, TN

Bruce Caesar
Sac and Fox-Pawnee
Silversmith
Anadarko, OK

Antonio De La Rosa*
Tejano Conjunto Accordionist
Riviera, TX

Epstein Brothers
Klezmer Musicians
Tamarac, FL

Sophia George
Yakama-Colville Beadworker
Gresham, OR

Nadjeschda Overgaard*
Danish-American Hardanger
Embroiderer
Kimballton, IA

Harilaos Papapostolou *
Greek Byzantine Chanter
Potomac, MD

Roebuck "Pops" Staples *
Gospel/Blues Musician
Dolton, IL

Claude "The Fiddler" Williams*
Jazz/Swing Fiddler
Kansas City, MO

1999

Frisner Augustin
Haitian Drummer
Brooklyn, NY

Lila Greengrass Blackdeer
Hocak Black Ash
Basketmaker/Needleworker
Black River Falls, WI

Shirley Caesar
Gospel Singer
Durham, NC

Alfredo Campos
Horse-Hair Hitcher
Federal Way, WA

Mary Louise Defender Wilson
Dakotah-Hidatsa
Traditionalist/Storyteller
Shields, ND

James "Jimmy Slyde" Godbolt
Tap Dancer
Hanson, MA

Ulysses "Uly" Goode
Western Mono Basketmaker
North Fork, CA

Bob Holt*
Ozark Fiddler
Ava, MO

Zakir Hussain
North Indian Tabla Drummer
San Anselmo, CA

Elliott "Ellie" Mannette
Trinidadian Steel Pan
Builder/Tuner/Player
Morgantown, WV

Mick Moloney
Irish Musician
Philadelphia, PA

Eudokia Sorochaniuk
Ukrainian Weaver/Textile Artist
Pennsauken, NJ

Ralph W. Stanley
Boatbuilder
Southwest Harbor, ME

2000

Bounxou Chanthraphone
Laotian Weaver/Embroiderer
Brooklyn Park, MN

Dixie Hummingbirds
African-American
Gospel Quartet
Philadelphia, PA

Felipe García Villamil
Afro-Cuban Drummer/Santero
Los Angeles, CA

José González
Hammock Weaver
San Sebastián, PR

Nettie Jackson
Klickitat Basketmaker
White Swan, WA

Santiago Jiménez, Jr
Tejano Accordionist/Singer
San Antonio, TX

Genoa Keawe
Hawaiian Falsetto
Singer/Ukulele Player
Honolulu, HI

Frankie Manning
Lindy Hop
Dancer/Choreographer/Teacher
Corona, NY

Joe Willie "Pinetop" Perkins
Blues Piano Player
La Porte, IN

Konstantinos Pilarinos
Orthodox Byzantine Icon
Woodcarver
Astoria, NY

Chris Strachwitz
(Bess Lomax Hawes Award)
Record Producer/Label Founder
El Cerrito, CA

B. Dorothy Thompson
Appalachian Weaver
Davis, WV

Don Walser
Western Singer/Guitarist
Austin, TX

2001

Celestino Avilés
Santero
Orocovis, PR

Mozell Benson
African-American Quilter
Opelika, AL

Wilson "Boozoo" Chavis *
Zydeco Accordionist
Lake Charles, LA

Hazel Dickens
Appalachian Singer/Songwriter
Washington, DC/Montcalm, WV

João "João Grande" Olivera dos
Santos
Capoeira Angola Master
New York, NY

Evalena Henry
Apache Basketweaver
Peridot, AZ

Peter Kyvelos
Oud Maker
Bedford, MA

Eddie Pennington
Thumbpicking-Style Guitarist
Princeton, KY

Qi Shu Fang
Beijing Opera Performer
Woodhaven, NY

Seiichi Tanaka
Taiko Drummer/Dojo Founder
San Francisco, CA

Dorothy Trumpold
Rug Weaver
East Amana, IA

Fred Tsoodle
Kiowa Sacred Song Leader
Mountain View, OK

Joseph T. Wilson
(Bess Lomax Hawes Award)
Folklorist/Advocate/Presenter
Silver Spring, MD/Trade, TN

2002

Ralph Blizard
Old-Time Fiddler
Blountville, TN

Loren Bommelyn
Tolowa Tradition Bearer
Crescent City, CA

Kevin Burke
Irish Fiddler
Portland, OR

Francis & Rose* Cree
Ojibwe Basketmakers/
Storytellers
Dunseith, ND

Luderin Darbone/Edwin Duhon
Cajun Fiddler and Accordionist
Sulphur, LA/Westlake, LA

Nadim Dlaikan
Lebanese Nye (reed flute) Player
Southgate, MI

David "Honeyboy" Edwards
Delta Blues Guitarist/Singer
Chicago, IL

Flory Jagoda
Sephardic Musician/Composer
Falls Church, VA

Clara Neptune Keezer
Passamaquoddy Basketmaker
Perry, ME

Losang Samten
Tibetan Sand Mandala Painter
Philadelphia, PA

Bob McQuillen
Contra Dance Musician/Composer
Peterborough, NH

Jean Ritchie (Bess Lomax Hawes Award)
Appalachian Musician/Songwriter/
Cultural Activist
Port Washington, NY/Viper, KY

Domingo "Mingo" Saldivar
Conjunto Accordionist
San Antonio, TX

2003

Basque (Bertsolari) Poets
Jesus Arriada, San Francisco, CA
Johnny Curutchet, South San Francisco, CA
Martin Goicoechea, Rock Springs, WY
Jesus Goni, Reno, NV

Rosa Elena Egipciaco
Mundillo (Puerto Rican bobbin lace)
New York, NY

Agnes "Oshanee" Kenmille
Salish Beadworker and Regalia Maker
Ronan, MT

Norman Kennedy
Weaver, Singer, Storyteller
Marshfield, VT

Roberto and Lorenzo Martinez
Hispanic Musicians
Albuquerque, NM

Carmencristina Moreno
(Bess Lomax Hawes Award)
Mexican American Singer,
Composer, Teacher
Fresno, CA

Norma Miller
African American Dancer/Choreographer
Las Vegas, NV

Ron Poast
Hardanger Fiddle Maker
Black Earth, WI

Felipe I. and Joseph K. Ruak
Carolinian Stick Dance Leaders
Commonwealth of the Northern
Mariana Islands

Manoochehr Sadeghi
Persian Santur Player
Sherman Oaks, CA

Nicholas Toth
Diving Helmet Designer/Builder
Tarpon Springs, FL

*deceased

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